

Abstract

The thesis deals with the phenomenon of *Kinoautomat: Man and His House*, it explains the setting of the work in the context of cinema and other interactive media and interactivity as a concept and a genre in its own right. It explores the connections between these works, trying to describe interactive art as comprehensively as possible. The text introduces the various theories through which it seeks to define interactivity, examines the plot and principles of *Kinoautomat: The Man and His House* itself within other literature, and looks in detail at the voting system and the potentially hidden meanings within the work. It also discusses a brief historical context of the interactive art that preceded *Kinoautomat*. It also briefly addresses the contemporary context of interactive cinema. The works presented in the context of interactive art are also compared with *Kinoautomat*. The thesis makes use of mainly literary and online sources, and an interview with Alena Činčerová, conducted specifically for the purposes of this thesis using a qualitative semi-structured interview, which is also an essential source of information. A transcript of the audio recording is included in the appendix of this thesis. A brief context of interactive cinema has been formed in this thesis, with mention of other interactive art that has been linked to the principles of *Kinoautomat*. The interview with Alena Činčerová is also beneficial in the field of film studies, providing an intimate and personal testimony of the daughter of the director Radúz Činčera, the author of the entire *Kinoautomat* and its principles.